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no one else has been permitted to see—war in the making Not only have I seen the Wonder of Work in these three lands to-day, but before the war I saw it in Belgium, Germany, and Italy. I have drawn it everywhere, save in Luxembourg, and there, too, I have seen it—but made no drawings—for it was so easy to get to that land—and so that country was put off for a more convenient season—a season I fear which will never come again. I am not going to make comparisons—but I am going to say that the Wonder of Work is more wonderful in the United States than anywhere else in the world to-day. It is the working of the great machinery in the great mills which I find so inspiring—so impressive—for the mills are shrines of war—though the churches now try to rival them. But the mills are the modern temples, and in them and not in the churches do the people worship. . . . But war work in America is the most wonderful work in the world and that is the reason why I have drawn some of the work I have seen—seen in these endless looms of time, where history is being woven; and I have also seen the aeroplanes and the camps and the shipyards and all are amazing.”

NEW BRONZES IN THE GARDEN COURT

Through the kindness of Mr. and Mrs. Henry G. Dalton, friends of the Museum are to enjoy through the winter the pleasure of seeing in the Garden Court the delightful life-size bronze group of Russian dancers by Malvina Hoffman, representing Pavlowa and Mordkin in one of their gay dances. It is hinted that Pavlowa posed for the sprightly girl, who is so perfect an embodiment of natural human joy in motion. No one can pass without pausing to enjoy the spirited dashing pair as they rush towards the rotunda, the symbol of rhythmic motion made static for our perpetual enjoyment. It will be a sad day when the gay pair fly away to the Dalton garden at Bratenahl.

Not far away, in a quieter nook, under the arch of the Italian renaissance doorway and near the garden pool, will be found the charming “Wood Nymph” in bronze by Isidore Konti, lent by Mr. and Mrs. Samuel D. Weil for a few weeks before it is installed in the fountain niche in the sun-room of their new home. The contrast between these two pieces makes them

all the more interesting and, when studied in connection with Paul Manship's "Dancer and Gazelles" and "The Flight of Night," Louise Allen's "Pippa Passes," Mario Korbel's "Andante," and Chester Beach's "Dawn" in Gallery VIII, they give ample evidence of the rich promise of modern American sculpture.

HALF A MILLION PEOPLE

It is with some pride that we announce that on the afternoon of October thirty-first the attendance at the Museum, since the opening, June 7, 1916, passed the half million mark—to be exact, 500,279. The attendance on the last Sunday in October was 4,344, this being before the gallery talks had started for the season. Cleveland should feel proud of this splendid record, and it is hoped that it will add another inducement to a continuation of membership for any who may be tempted to drop out.

TO MEMBERS IN ARREARS

It is with regret that attention is called to the fact that about 150 members have had all of the privileges, including the *Bulletin*, since the Museum opened one year and five months ago, but have not paid their first year's dues. This is unfortunate for many reasons, and it is hoped that this notice will be a reminder to some that we need the funds and the live membership. There are also about as many more members whose first year expired between July 1 and November 1 whose dues remain unpaid, and 75 Life Members with payments in arrears. The total amount due runs well above \$15,000, of which half would be available for immediate and advantageous purchase. Liberty bonds are acceptable in payment of Life or other higher classes of membership, or for advance payment of Annual and Sustaining Membership dues.

May we not have your coöperation in getting these arrears straightened out so that we can at least start the new year with no dues back of 1917 unpaid?

The hand that gives, gathers.

Old Proverb.